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IN THIS NUMBER.

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WHICH IS THE GREATEST OF MUSICAL COMPOSITIONS?

An enterprising English journalist, Mr. Frederick Dolman, has lately made an attempt to discover what is the consensus of expert musical opinion as to the greatest achievement in music, and with this end in view he has obtained opinions from some of the most distinguished composers and interpreters of music. Among these are M. Jean de Reszke, Sir Alexander MacKenzie, Madame Albani, Dr. Frederic H. Cowen, Sir Hubert Parry, Sir Walter Parratt, Mr. Ben Davies, and Miss Clara Butt.

The opinion of Sir Walter Parratt, the organist of St. George's Chapel Royal, Windsor, is given and commented on as follows:

"In varying moods I should give you dif-

ferent answers. Beethoven's C-minor Symphony, Bach's B-minor Mass, Brahms' "Schiicksalied," even a far-off Palestrina would each at the psychological moment stir me most deeply.' The 'far-off Palestrina,' it may be added, lived through the greater part of the sixteenth century and is sometimes referred to as 'Princeps Musicae'; whilst the three works specially mentioned by Sir Walter were written at long intervals from each other during the past two centuries. Bach's Mass in B-minor dates from about 1734, but with the rest of this master's work had to wait many years before its genius was appreciated. Brahms' 'Schiicksalied' was composed some years before his death in 1894."

M. Jean de Reszke states that his favorite composition is the prelude to "Parsifal," one of the latest of Wagner's scores. Wagner and Beethoven appeal with equal strength to

Sir Alexander MacKenzie, who since the death of Sir Arthur Sullivan is commonly regarded as the first of living English composers. He says:

"The first three movements of Beethoven's Ninth Symphony have always appeared to me to be the highest achievement in purely instrumental music. In answering your question, however, I find it difficult to ignore opera, and in this art Wagner's 'Meistersinger' holds the first place in my estimation."

Mme. Albani agrees with several other artists in choosing a song from "The Messiah"—"I Know that My Redeemer Liveth"—as "the most musicianly, melodious and expressive."

FRAU LILLI LEHMANN, the famous German soprano, will sing in the United States from October to March in recitals.

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THOMAS M. HYLAND, . . . EDITOR

JULY, 1901.

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THE RAG-TIME OCTOPUS.

The resolutions passed at the recent convention of the American Federation of Musicians declaring war on rag-time, which, according to President Weber, "has put the standard of music in this country to the lowest ebb," has been the subject of innumerable criticisms and editorials in the daily and musical press during the past month. To quote Mr. Weber further: "The public taste is becoming spoiled. It is the duty of the musician to fix the musical standard and it is our purpose to eliminate 'rag-time' from that standard. We have often tried to suppress this hashy stuff, but no concerted action has ever been taken until now."

It will be interesting to learn how the Federation is going to "suppress" this musical insanity. Within a recent period observers have noted that rag-time has been dying a natural death. The attention now lavished on it by this eminent body of players is destined, however, to give it new life.

The popularity of rag-time reflects, unfortunately, the public taste. There is no getting behind this fact. Water will not rise higher than its source. In politics, hundreds of thousands of good citizens want a clean and honest administration, but the majority, apparently, on election day desire otherwise. So in the matter of musical esthetics. There are millions of people who want good music, at least music of a higher standard than rag-time, but the demands of the majority—as reflected in the sale of rag-time publications and the demand for such compositions in the music halls—would indicate that the public taste is not only "becoming spoiled," as Mr. Weber puts it, but is already spoiled beyond redemption.

Rag-time has in very truth had a demoralizing effect upon the country, and, personally, we would be glad to see it shelved for all time. But we are catholic in our tastes, and rather sympathize with the broad views of Wm. H. Sherwood, the eminent pianist, as recently expressed, when he says:

"I myself do not see why people who have a great deal of care and trouble and little joy cannot be allowed to amuse themselves in their own way. If people want to be amused and find enjoyment in rag-time, why should they not be permitted to enjoy it?"

"There is truth and soulfulness, to a certain extent, in rag-time. It is new and original—important factors in popularity.

"Although I have been educated to play and appreciate music of probably a higher class, I still do not wish to depreciate the merits of rag-time. It has great originality in rhythms and accents. It can present airs in far more variegated rhythms and catchy accents than classical music, and that is what makes for popularity.

"Rag-time has its merits in cheering people up. Should we in music always play the most ponderous essays by classical masters, or in literature devote ourselves to serious works and tragedies, or on the stage to see only the most serious dramas, excluding comedies and farces?"

"If we should do one, we should do the other. And since humor is recognized as a necessary part of literature and comedies are worthy of a place on the stage, so rag-time should be given a place in music, where it fulfills the office of amusement better than any other kind."

Indeed the more we go into the question, the more we realize that rag-time has assumed a somewhat national phase. So much so that in some of our foreign possessions, as well as in other countries, the residents have come to consider "A Hot Time" and a few other Ethiopian "raggers" as national anthems. As a prominent writer cleverly puts it: The whimsicalities, the weaknesses, the very depravities of a people are reflected in their national music. If the music has not the human and fallible quality, it misses the point altogether. We should be very far from saying that the rag-time is a representative of the American character, but it does represent one phase of it—the cheerful, restless, loose-jointed, no-account side, which must not be forgotten in making up the estimate. "Unkempt, disreputable, vast," the American has the rag-time in him at the same time that his

soul echoes with the symphonies of the very worlds in their spheres. We need not expect, perhaps for a hundred years, the musical compositions that shall express both the grandeur and the triflingness of the American spirit. Nevertheless, as a beginning, we might perhaps properly ask of these critical musicians who condemn a weakness of the popular taste a few really meritorious compositions along the lines that trouble them so much.

There is, however a bright side to the rag-time affliction. For instance, why should not some American composer do as much for rag-time as Liszt did for the Gipsy jigs of Hungary? This kind of music illustrates the characteristics of the people and could be developed in some such way. No doubt the current rag-time ditties which have a negro foundation, whether or not the original compositions of negroes, are intrinsically inferior to the Hungarian czardas or the Bohemian melodies upon which are based some of the best of Dvorak's delightful compositions.

Nevertheless, why not work along evolutionary lines and dignify by a classical clothing what is now a source of anguish? We have, unfortunately, a national weakness for "resoluting" against the numberless evils in political and social, and now musical life—in other words, we apparently prefer (on paper) to destroy than to build up. This is not progression. It does not remedy a wrong—if a wrong exists.

OPERA PLANS.

Before sailing away for his summer vacation in Europe—his first vacation in many years—Mr. Maurice Grau gave out some information about next winter's season of opera. This information was positive as regards the dates and the duration of the season, but rather vague so far as the constitution of the company is concerned. The entire season is to consist of twenty-six weeks, divided into three periods. The first, covering eleven weeks, will begin at Montreal, Canada, Oct. 7th, and will take the company across the continent to San Francisco. The second, also of eleven weeks, will be the New York season at the Metropolitan Opera House, commencing on Dec. 23d. The third, of four weeks' duration, will take in Boston, Chicago, and two other cities.

The company—in all probability—will be

made up about as follows: Sopranos: Mmes. Calve, Fames, Gadske, Sembrich, either Ter-nina or Nordica, Susan Strong and Fritz Scheff; contraltos: Schumann-Heink, Olitzka and Carrie Bridewell; tenors: Van Dyck, Tamagno, Dippel, Salignac and Saleza; bar-itone: Scotti, Campanari, Bispham, Gilbert and a Wagnerian singer—Van Rooy in all likelihood; basses: Plancon, Edouard de Reszke, Blass and Journet.

Operas that may be expected in addition to those that are fixtures in the repertoire in-clude Verdi's "Otello," Rossini's "William Tell," Mozart's "Magic Flute," Meyerbeer's "Prophet," some works in which Calve has not appeared heretofore, and one or two of

the older Italian school, with Sembrich as the prima donna.

ARTHUR NIKISCH is making a triumphal tour through France with the Berlin Philhar-monic. He has been decorated by the French government. He is said to earn in Europe more than any other conductor received, and his income from Berlin and Leipsic is more than \$25,000 a year.

ERNEST MITCHELL, Mme. Melba's brother, who is now at the front in South Africa, is to make his professional debut this summer. He is a tenor and has studied in Italy and Germany.

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con espressione.

p

Ped.

Ped.

* Ped.

* Ped. * Ped.

r.h.

cres.

* Ped. * Ped. * Ped. *

Ped. * Ped.

* Ped. * Ped.

*P N.B. *P *P

mf

Ped. * Ped. *

Ped.

*P

* Ped. *P * Ped. *P *P *P *P *P

cres.

piu forte.

* Ped. * Ped. * Ped.

con colore.

*P *P *P *P *P *P *P *P *P *P *P *P *P *P *P

*P Ped. *P

N. B. The P's signify Pedal.

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Musical score for "The Rose Tree" in G major, 2/4 time. The score consists of two staves: a treble staff for the melody and a bass staff for the accompaniment. The melody is characterized by a simple, folk-like tune with a key signature of one sharp (F#). The accompaniment provides a steady harmonic support with chords and single notes. The piece concludes with a final cadence.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also performance instructions like 'Ped.' (pedal) and 'P' (piano) indicated below the bass staff. The score is divided into measures by vertical bar lines.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a single bass line (bass clef). The key signature is one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a simple harmonic accompaniment with eighth and sixteenth notes. The score includes a variety of musical notations, including slurs, ties, and dynamic markings. The piece concludes with a final cadence.

Ped. *P *P *P *P *P *Ped.

*P *P *P *P *P *P *P

*P *P *P

[illegible]

First system of musical notation, measures 1-4. Treble and bass staves with various notes, rests, and fingerings. Pedal markings and asterisks are present.

Second system of musical notation, measures 5-8. Treble and bass staves with various notes, rests, and fingerings. Pedal markings and asterisks are present.

Third system of musical notation, measures 9-12. Treble and bass staves with various notes, rests, and fingerings. Pedal markings and asterisks are present. Includes markings "a tempo.", "pp", and "rit. un poco."

Fourth system of musical notation, measures 13-16. Treble and bass staves with various notes, rests, and fingerings. Pedal markings and asterisks are present.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various notes, rests, and fingerings. Pedal markings and asterisks are present. Includes markings "1427-5" and "5".

First system of musical notation, measures 1-4. Treble and bass staves with various notes and fingerings. Pedal markings are present below the bass staff.

*Ped. * Ped. *Ped. *P *P *P *P *P *P *P *P Ped. *P *P *P *P *P

Second system of musical notation, measures 5-8. Treble and bass staves. Measure 8 includes a "put forte." marking and a dynamic change to *f*.

*P *P *P *P *P *P *P *P *P *P *P *P *P *P *P *P

Third system of musical notation, measures 9-12. Treble and bass staves. Measure 12 includes a dynamic change to *p*.

*P *P *P *P *P *P *P *P *P *P *P *P *P *P *P *P

Fourth system of musical notation, measures 13-16. Treble and bass staves. Pedal markings are present below the bass staff.

*Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Measure 19 includes a "rit." marking and a dynamic change to *pp*.

*Ped. *Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

DANCE OF THE DRYADS.

3

(DRYADEN TANZ.)

Allegro $\text{♩} = 100$.

Louis Conrath.

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/8. The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The piece is titled 'DANCE OF THE DRYADS' and '(DRYADEN TANZ.)' by Louis Conrath. The score includes various musical notations such as notes, rests, beams, and fingerings. There are also dynamic markings like 'p' (piano) and 'f' (forte), and articulation marks like asterisks (*). The piece ends with a final cadence in the fifth system.

1631-9

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This image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The first system begins with a piano (p) dynamic and a marcato (marcato) instruction. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (accents, slurs). The second system features a sequence of chords marked with asterisks and the word 'Ped.' (pedal). The third system continues with complex fingerings and a sequence of chords marked with asterisks and 'Ped.'. The fourth system includes a sequence of chords marked with asterisks and 'Ped.', followed by a sequence of chords marked with asterisks and 'Ped.'. The fifth system begins with a sequence of chords marked with asterisks and 'Ped.', followed by a sequence of chords marked with asterisks and 'Ped.'. The notation includes various fingerings and articulation marks throughout. The page concludes with a 'sempre cresc.' (sempre crescendo) instruction and a final chord marked with an asterisk and 'Ped.'.

5

First system of a piano score in D major. The right hand features a descending eighth-note scale (5-4-3-2-1) followed by a series of chords and a triplet. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *Red.* (Reduction). Fingerings are indicated with numbers 1-5.

Second system of the piano score. The right hand continues with eighth-note patterns and chords. The left hand maintains the eighth-note accompaniment. Dynamics include *Red.* and *ff*. A dashed line with the number 8 indicates a fingered octave.

Third system of the piano score. The right hand features a series of chords and eighth-note patterns. The left hand plays a steady eighth-note accompaniment. Dynamics include *cres.* (crescendo), *cen.* (crescendo), *do*, and *fff*. A dashed line with the number 8 indicates a fingered octave.

Fourth system of the piano score. The right hand features a series of chords and eighth-note patterns. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano). A dashed line with the number 8 indicates a fingered octave.

Fifth system of the piano score. The right hand features a series of chords and eighth-note patterns. The left hand plays a steady eighth-note accompaniment. Dynamics include *Red.* and *ff*. A dashed line with the number 8 indicates a fingered octave.

Sixth system of the piano score. The right hand features a series of chords and eighth-note patterns. The left hand plays a steady eighth-note accompaniment. Dynamics include *Red.* and *ff*. A dashed line with the number 8 indicates a fingered octave.

Cantabile.

This musical score is for a piece titled "Cantabile," measures 1631 through 1639. The music is written for piano in G major (one sharp) and 3/4 time. The tempo/mood is indicated as "Cantabile." The score consists of six systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The bass line features a continuous eighth-note accompaniment pattern. The right hand contains more complex melodic lines with slurs and fingerings. The score includes several dynamic markings: *p* (piano), *cres.* (crescendo), *cen.* (crescendo), and *do* (likely a vocal or instrumental entry). The piece concludes with a final measure marked with a double bar line and a repeat sign. The page number "1631 - 9" is printed at the bottom center.

1631 - 9

First system of musical notation, measures 1-6. The right hand features a melodic line with fingerings 1 3 2 1, 4, 4, 4, 4, 4, 4. The left hand provides a harmonic accompaniment. Each measure is marked with a piano (p) dynamic and a 'Ped.' (pedal) instruction.

Second system of musical notation, measures 7-12. The right hand continues the melodic development. Measures 7-11 are marked with a piano (p) dynamic and a 'Ped.' instruction. Measure 12 is marked with a piano (p) dynamic.

Third system of musical notation, measures 13-18. The right hand includes a complex passage with fingerings 2 1 4 3 2, 3 2 1 3 1 2, 1 3 2 1, 4. Measures 13-17 are marked with a piano (p) dynamic and a 'Ped.' instruction. Measure 18 is marked with a piano (p) dynamic.

Fourth system of musical notation, measures 19-24. The right hand features a melodic line with a crescendo (cres.) marking in measure 20 and a 'cen' (crescendo) marking in measure 24. Measures 19-23 are marked with a piano (p) dynamic and a 'Ped.' instruction. Measure 24 is marked with a piano (p) dynamic.

Fifth system of musical notation, measures 25-30. The right hand includes a melodic line with a 'do' (soprano) marking in measure 26 and a 'ff' (fortissimo) marking in measure 28. Measures 25-27 are marked with a piano (p) dynamic and a 'Ped.' instruction. Measures 28-30 are marked with a piano (p) dynamic.

Sixth system of musical notation, measures 31-36. The right hand features a melodic line with a crescendo (cres.) marking in measure 32 and a 'cen' (crescendo) marking in measure 36. Measures 31-35 are marked with a piano (p) dynamic and a 'Ped.' instruction. Measure 36 is marked with a piano (p) dynamic.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, and fingerings. The first system begins with a forte (f) dynamic marking. The second system includes a piano (p) dynamic marking. The third system features a mezzo-forte (mf) dynamic marking. The fourth system includes a piano (p) dynamic marking. The fifth system includes a mezzo-forte (mf) dynamic marking. The sixth system includes a piano (p) dynamic marking. The page number 8 is located at the top left. The page number 1631-9 is located at the bottom center.

8

f

p

mf

p

mf

p

1631-9

[illegible]

ff

cres

do fff p

cres

1631-9

8

cen *do*

* Red. * Red. * Red. * Red. * Red. * Red.

Andante.

ff *rit.*

* Red. * Red. * Red. * Red. * Red. * Red.

Prestissimo.

ff *rit.*

* Red. * Red. * Red. * Red. * Red. * Red.

MADRID.

SPANISH DANCE. ~~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. No 1.

Allegro brioso ♩. 69.

Secondo.

The musical score is written for piano in 3/8 time. It consists of four systems of music. The first system has six measures with dynamics *f*, *f*, *mf*, and *f*. The second system has six measures with dynamics *mf*, *f*, and *mf*. The third system has six measures with dynamics *f*, *rf*, *rf*, *p*, and two measures marked 1, 2, and 3. The fourth system has six measures with dynamics 4, 5, 6, and a final measure marked *f*. The score includes various musical notations such as slurs, ties, and fingerings.

MADRID.

SPANISH DANCE SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. No 1.

Allegro brioso ♩-69.

Primo.

The musical score is written for piano and right hand. It begins with a treble clef and a 3/8 time signature. The first system includes a piano (p) dynamic and a forte (f) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system includes a forte (f) dynamic and a mezzo-forte (mf) dynamic. The fourth system includes a forte (f) dynamic and a mezzo-forte (mf) dynamic. The score is marked 'Allegro brioso' with a tempo of 69 beats per minute. The piece is the first of two pages (1398-4).

musical score for "The Rose Tree" in G major, 3/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with a "marcato." marking and a "Ped." (pedal) instruction. The vocal line is a simple melody with a "3" (triple) marking. The score is divided into two systems, with the second system starting with a "3" (triple) marking and a "f" (forte) dynamic.

5

Giocoso.

mercato.

Ped. *Ped.* *Ped.*

marcato.

Repeat from \$ to Fine.

MAZURKA FANTASIE.

(THE FIRST ROSE.)

3

Moderato. ♩ = 100

Lucien Becker Op. 6.

Tempo di mazurka.

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a forte (f) dynamic and a 'Ped.' (pedal) marking. The first system includes a 'dim.' (diminuendo) marking and a 'Ped.' marking. The second system features a 'p' (piano) dynamic and a 'Ped.' marking. The third system includes a 'cres.' (crescendo) marking and a 'Ped.' marking. The fourth system includes a 'Ped.' marking. The fifth system includes a 'cres.' marking and a 'Ped.' marking. The score is marked with various fingerings (1-4) and articulation marks (*). The piece is marked 'Moderato' with a tempo of 100 beats per minute and 'Tempo di mazurka'.

1416-5

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mf

p

p

cres.

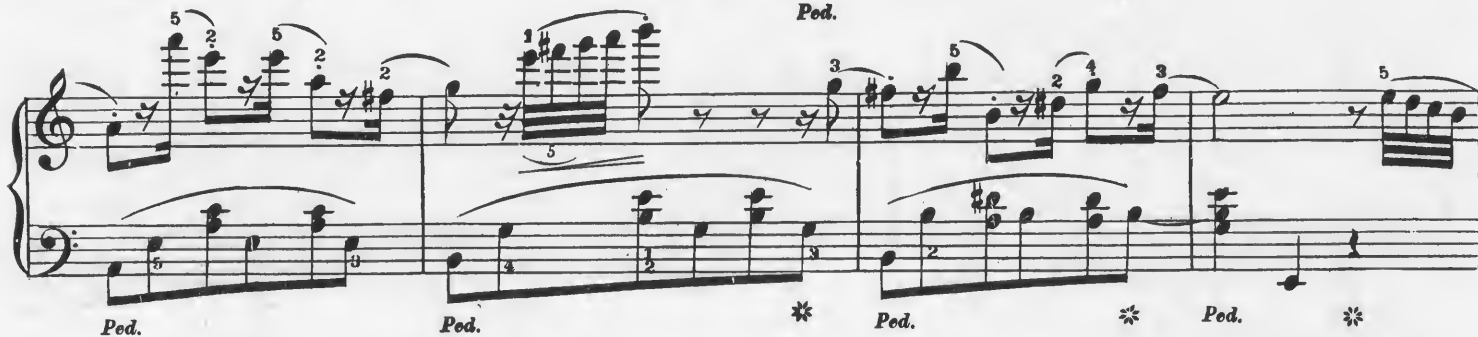
p

f

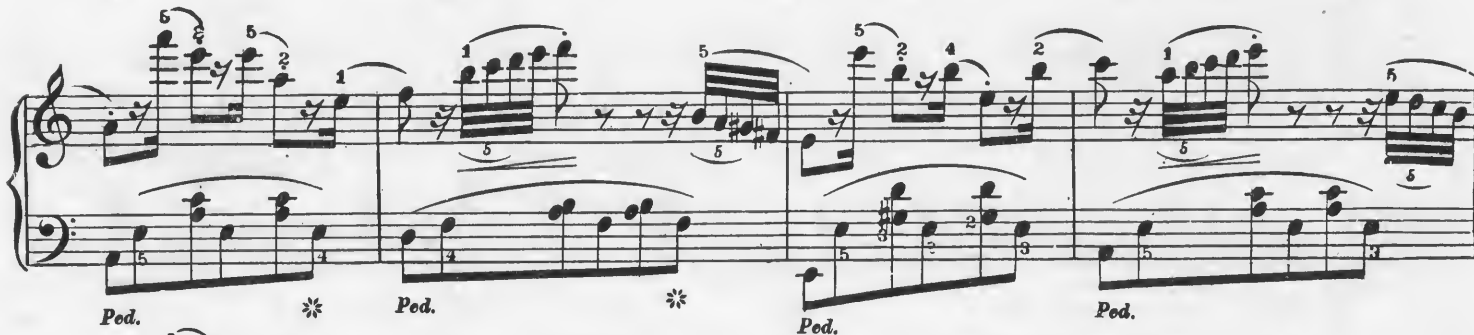
1416-5



First system of musical notation. Treble and bass staves. Treble staff features complex fingerings (1, 2, 3, 4, 5) and slurs. Bass staff has a steady eighth-note accompaniment. Pedal markings are present below the bass staff.



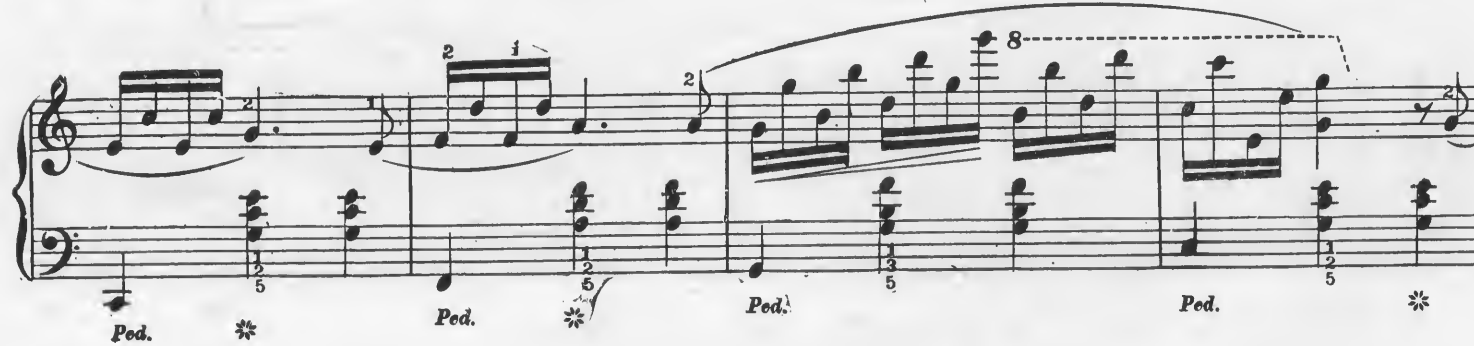
Second system of musical notation. Treble and bass staves. Treble staff continues with complex fingerings and slurs. Bass staff accompaniment. Pedal markings are present below the bass staff.



Third system of musical notation. Treble and bass staves. Treble staff continues with complex fingerings and slurs. Bass staff accompaniment. Pedal markings are present below the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff continues with complex fingerings and slurs. Bass staff accompaniment. Pedal markings are present below the bass staff.



Fifth system of musical notation. Treble and bass staves. Treble staff features a long slur over a series of notes. Bass staff accompaniment. Pedal markings are present below the bass staff.



Sixth system of musical notation. Treble and bass staves. Treble staff features a long slur over a series of notes. Bass staff accompaniment. Pedal markings are present below the bass staff.



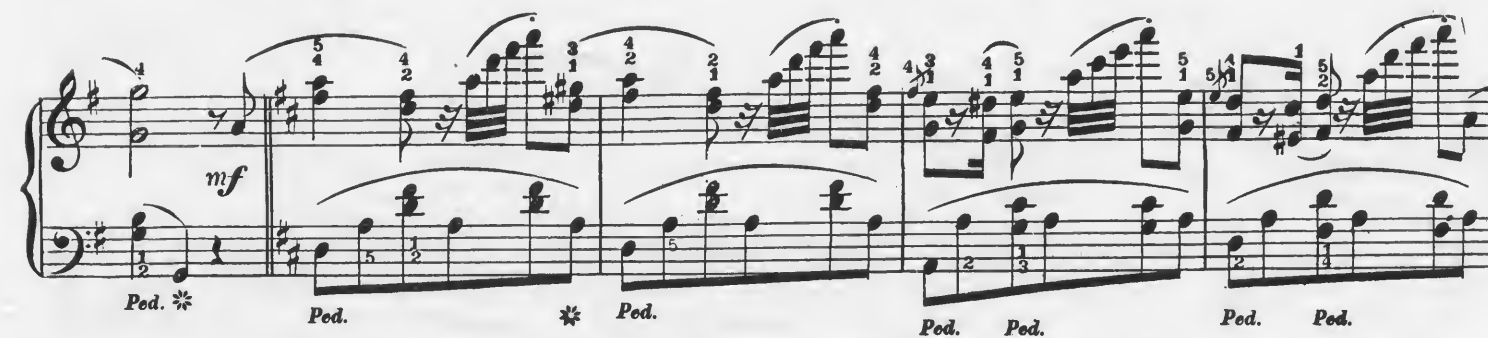
First system of musical notation. The treble staff contains a series of eighth-note patterns with fingerings 1, 3, 1, 2, 4. The bass staff features a piano (*p*) dynamic and a triplet of eighth notes. Pedal markings (*Ped.*) and asterisks (*) are placed below the staff.



Second system of musical notation. The treble staff includes a crescendo (*cres.*) marking and a fourth finger (4) fingering. The bass staff has a piano (*p*) dynamic and a triplet. Pedal markings and asterisks are present.



Third system of musical notation. The treble staff features a crescendo (*cres.*) marking. The bass staff includes a fifth finger (5) fingering. Pedal markings and asterisks are present.



Fourth system of musical notation. The treble staff begins with a mezzo-forte (*mf*) dynamic. The bass staff includes a fifth finger (5) fingering. Pedal markings and asterisks are present.



Fifth system of musical notation. The treble staff includes a fifth finger (5) fingering. The bass staff includes a fifth finger (5) fingering. Pedal markings and asterisks are present.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingerings and slurs. Pedal markings are present below the bass staff.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingerings and slurs. Pedal markings are present below the bass staff.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingerings and slurs. Pedal markings are present below the bass staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingerings and slurs. Pedal markings are present below the bass staff.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingerings and slurs. Pedal markings are present below the bass staff.

LISTEN MY LOVE.

(HÖRE MEIN LIEB!)

SERENADE.

Dedicated to Madame Y. E. Clark.

Words and Music by J. W. Kingsland.

Moderato 108.

Translation by H. Hartmann.

Die Ster_ ne fun_ kelnd krän_ zen Das Ge_

The stars are shin - ning brightly In the

wölb' im nächtli-chen Reich; Doch verglt_chen mit Liebchen's Au - gen Sind Ster-ne ja matt und

dis - tant dome of the skies, But they can not in all their beau - ty Com - pare with my lov'd ones

bleich, Doch ver-gli-chen mit Liebchen's Au-gen Sind Ster-ne ja matt und bleich.

eyes, But they can not in all their beau - ty Com - pare with my lov'd ones eyes.

Be-thaut sind hell die Ro-sen Und ihr Kelch in Pur-pur ge-taucht, Doch des
 The dew is on the rose, love, And its pe-tals are fair to see, But the

Liebchens ge-küss-te Lip-pen Sind ro-si-ger noch be-haucht, Doch des
 red of thy lips, oh sweet one Is dear-er by far to me, But the

Liebchens ge-küss-te Lip-pen Sind ro-si-ger noch be-haucht. Die
 red of thy lips, oh sweet one, Is dear-er by far to me. The

Nach-ti-gall hat Wel-ten Mit Len-zes-lied er-götzt. Doch
 night-in-gale is sing-ing His sweetest mel-o-dy Not

Lau - te dei - ner Keh - le Hat sie mir nicht er - setzt.....

O

e'en his tones most ten - der Can e - qual thine for me Ah

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

wun - der - schö - ne Er - de, Die mein ein'z - ges Lieb ent - hält, Oh - ne

yes! this world is beau - ti - ful Sweet maid whilst thou art here, But with

sie wär mein ir - disch Da - sein Ein Le - ben ganz ver - gällt Oh - ne

out you the world, oh lov'd one, Would seem most dark and drear, But with

or thus:

sie wär mein ir - disch Da - sein Ein Le - ben ganz ver - gällt.....

out you the world oh lov'd one Would seem most dark and drear!.....

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M. PADEREWSKI'S "MANRU."

"Manru," M. Paderewski's long-expected opera, was produced on the 29th ult. at the Dresden Opera House, under the most auspicious circumstances. The libretto by Dr. Alfred Nossig has an underlying thought, similar to that dramatically treated in late years by Hauptmann in "Die Versunkene Glocke" and by Richepin in "Le Chemineau." It represents the old yet ever new conflict between the artistic nature and the trammels of domestic order and social form. The artistic nature in the present case is Manru, a gipsy, who has left his people and abandoned his nomadic life for Ulana, a Galician peasant girl. They marry and live together in a forest of the Tatra mountains, shunned by the peasants of the neighboring village. For a while the happiness the man finds by the side of his wife and child suffices him. Then the roving spirit comes over him again, and his former

gipsy kin happening to pass his way, he irresistibly follows the impulse to join them once more. Ulana implores him in vain to return, and in despair she drowns herself; while Manru is thrown headlong over a precipice by a disappointed rival, whom he had superseded as gipsy chief and had also supplanted in the affections of Asas, a Tzigane maiden.

The subject gives ample scope for national coloring, and in setting the libretto to music M. Paderewski has first and foremost created a distinctly Polish work, in which the musical characteristics of his nationality are brilliantly set forth. The score is individual, healthy, and essentially musical. The vocal part is melodious and dramatic, according to the requirements of the situation. The choral portions and *ensembles* are treated with a master hand, while the instrumentation is a veritable surprise in a first work, so much would it seem to indicate the fruit of ripe experience. Some of the orchestral effects are striking and novel, while throughout they are dictated by rare skill and unerring taste. A national dance scene brings the first act to a spirited close. A long and beautiful love duet worked up to a most exciting climax finishes the second act, while the third, with its intoxicating gipsy scenes, is, to say the least, in no way inferior to the other two. Herr Anthes, Herr Scheidemann, and Fraulein Krull, the last a novice, filled their re-

spective parts admirably, though the chief honors of a more than usually fine performance fell to the conductor, General-Music-director Schuch. The reception of the new opera was enthusiastic to the highest degree, the artists being recalled again and again by an audience that filled the house.

THE story which comes across the water that Mascagni is to tour the United States next season with an orchestra of eighty players, receiving ten thousand dollars a week, would indicate, says Music Trade Review, that the composer of "Cavalleria Rusticana" is of the opinion, like some others in Europe, that we are behind the age, musically, in this country and need enlightenment. The fate of other European orchestras—notably Winderstein's and Strauss'—which have crossed the ocean to find that their superiors existed here, should have been a lesson worth taking to heart, at least by the promoters and backers of such an enterprise. Meanwhile cable reports have it that arrangements have been definitely consummated. We somehow doubt these reports.

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